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KEEPING THE PRINTING PLANT YOUNG

No. 1
Composed by
WILLIAM C. DELLERT
Hill's Print Shop
New York

KEEPING THE PRINTING PLANT YOUNG

A DISCUSSION OF
THE SUCCESS OF PERMANENCY AND
PROFIT-MAKING CONDITIONS

BY HENRY LEWIS BULLEN

REPRINTED FROM
THE PRINTING ART
FOR NOVEMBER
MDCCCCIX

CAMBRIDGE, MASS.
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MDCCCCX

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KEEPING THE PRINTING PLANT YOUNG

COMPARATIVELY few printing establishments in these United States have a history antedating the present generation. Commercial typography as an industry only began to find itself in the last decade. In previous periods this occupation was petty and precarious, except as an adjunct to book or periodical printing. As a distinct industry it is now seen to have illimitable possibilities, and many printing plants are now assembled on foundations of greater stability than seemed possible in the past. The history of most American plants hitherto shows the largest of them, as well as those of minor proportions, decaying with their originators. As the owner lost vigor through age, at the very period when the man needed a stout support, the plant, become obsolete or worn out, added to his misfortunes.

The Success of Permanency

The oldest printing office in existence was established in 1490, two years before Columbus first set sail westward. A parcel of specimens recently received shows it to be a particularly vigorous establishment to-day. It has an unbroken succession of owners, and an unbroken record of the locations which from

century to century it has occupied in the city of its origin. Century by century it has kept its plant young. "Ars longa, vita brevis." There are other active printing establishments in Europe that have a history of two and a half centuries, and several with a century and a half behind them. Is there not some inspiration in these records? Success without permanency is a poor, uninspiring achievement. The real test of Success is that it may be transmitted unimpaired and with possibilities of expansion to succeeding generations. Whenever a business man perceives a Future the whole scope of his undertaking broadens, he ceases to be a human vegetable, which to-day is and to-morrow is cast into the oven, and he becomes a commercial statesman. Say what they may of cost systems and the ability to exact profitable prices, a more vital quality of success is the aspiration and determination to build a business on permanent, transmittible foundations. This being the policy or principle, the other much debated problems will necessarily be solved. The most successful executive minds are those which look farthest into the future. To such a printer the plant takes on a new importance; it is to be his monument; he is founding or perpetuating a business dynasty, and life and work have greater zest. There is an aristocracy of business, and printers are not debarred from it. The man passes on, his work and reputation survive. From this point of view the printing business offers a career not inferior in interest to any other in which the individual may adequately and permanently express himself.

Evolution in Printing-Office Status

Commercial typography as a business is established upon and grows with the increasing appreciation of effective printing as a prime factor in selling merchandise. The old-time appropriately named "job printer" was a mere furnisher of printed paraphernalia for other businesses. The term "job printer" has served well enough in its day and may well be retired with "steam printer" and "artistic printer" in favor of "commercial printer." There may be a few "printers to the University" and "to His Majesty," but who can limit the number of "printers to King Commerce"? Commercial Printing, as said above, is an infant industry. *It is a fact, full of instruction to the unimaginative, mechanic printer, that the growing importance of this infant industry is due chiefly to its esthetic development.* The business world of the eighties needed the aid of the printer quite as much as that of to-day, but the well-meaning printers of that decade offered it only the husks of their art. It was the era of the "artistic" printer, and "The public will not pay for artistic printing" was his lament. The dear public is not easily deceived, and it is creditable to its good sense that it refused the "gold brick" then called artistic printing. In the nineties process engraving established itself as typography's chief ally. Simultaneously one William Morris brought the printing world back to its typographic senses. He, the leader, found a prophet and active missionary in Joseph Warren Phinney, whose work more than any other man's has revolutionized commercial

typography. Phinney the typefounder produced the types; Phinney the printer taught us how to use them. With these two forces supporting them, the printers of America found in the bicycle boom the opportunity to demonstrate the power of "Printed Salesmanship." The commercial public responded to the successful demonstration, and its appreciation is steadily increasing. There is always a question as to what is "artistic" or "fine" printing, but *effective* printing always commands uncontested and substantial appreciation. The printer's customer, as beneficiary, should be the better judge of effectiveness. The progressive Commercial Printer has in THE PRINTING ART a splendid means of educating his customers. Like all educational activities, printing must create its own market. The commercial world will pay full value for effective printing — printing suited to its purpose and, therefore, profitable. *There is a greater scarcity of effective printing than of customers who will pay for it.* The plant, therefore, cannot be kept young if it lags on the progressive esthetic side.

In discussing the text assigned by our editor, no apology is offered for considering the esthetic side. A majority of printers are judged by their selection and use of types, which are (or should be) art products. Illustration and decorative design in printing are inextricably allied with mechanical processes and machinery. Webster defined estheticism as the "Science of Sensations." "Printed Salesmanship" has for its sole purpose the cultivation of sensations. Its mission is purely mental. The editor's request, however, is for comment on the

inert plant,—the instrument by which the establishment expresses itself.

The New Style Printing Establishment

In the last few years very encouraging progress has been made in building and equipping printing shops. Those who have availed themselves of expert advice to create new, well lighted, clean, sanitary, economically arranged shops, equipped with sufficient machinery and furnishings, may be relied on to "keep their plants young." They have minds which will not tolerate decay, disorder, and disaster. Greater praise is due to those old established firms that have remodeled and rejuvenated their plants. Verily, they already have their reward, and with actual knowledge of the economic profitableness of their improvements, it would be strange if they do not "keep their plants young." There has been wonderful improvement in printing shops, but still it must be confessed that too many printing shops are depressing habitations, unintelligently arranged, dismal, dirty, and with a fatal attachment for old machines and worn types which lower the efficiency of every employee and depress the value of their product. ("Habitations," because the men in them are there for a majority of their waking hours six days a week.) The first determination of those who would "keep the printing plant young" must be to keep pace with mechanical and typographical progress.

The object of all owners of plants is to secure maximum output from minimum expenditure. Many concentrate their attention on minimizing

expenditure. These are the Begrudgers. They never more than partially succeed; yet they are safer than the indiscriminate expender. Those who really succeed consider the relation between expenditure and product, and buy machines and materials which give the greater *dividends* in product. The Begrudger starts with a handicap from which he cannot escape. The plant cannot be "kept young" by a Begrudger. The printer who at the outset has purchased the equipment that pays the biggest product dividend will, in following the same principle, discard every machine and all materials which, through wear or change of fashion, fail to continue to pay him the greatest attainable product dividend. Thus he "keeps his plant young." Too many printers believe that their competitors buy high-class machinery and materials because they are well-to-do. In reality their competitors are well-to-do because they buy high-class machines and materials. This misapprehension explains lives of struggle. At the end one old man rests securely on a young plant; in the other instance a decayed plant adds to the perplexities of struggling old age. These two types of men follow the bent of their natures. The Begrudger is frequently the better workman, estimable in every relation of life. Precept is probably wasted on the Begrudger, yet there are instances of reformation and ultimate success.

Profit-Making Conditions

The young plant, or the old plant rejuvenated or ever young, is arranged to save lost motions on

the part of employees. The greatest expense item is wages. *Money waste is most easily concealed in a payroll.* The young plant will furnish the employees with materials with as much care as it takes to supply its machines with oil. Wages in a printing shop bring just one profit to the employer. Every delay in production caused by idleness is absolute loss, and every delay caused by searching for materials is irrecoverable loss. As when a machine slows down for lack of power profit shrinks; as when the workman's output is reduced by lack of facilities profit also shrinks. To gain that one profit from the employee's labor, his every motion must accomplish something profitable. Materials bought to keep employees earning their one profit are Assets, constantly preventing the loss of the one profit from labor. As in purchasing a machine the successful printer considers the product dividend, so with labor he will make his expenditures with a view to procuring the largest product dividend. The man who "keeps his plant young" prefers Asset Accumulation (a form of wealth) to Unproductive Disbursements.

The young plant — may it be a century young! — will in this day, and more so in the future, reach the highest efficiency when its relations to the employees are based on an active appreciation of their human qualities. The employees have *a right* to pure air, ample light, cleanliness, and comfortable conveniences for holding clothing, washing, etc. Only a Begrudger, doomed to narrowness in practice *and in profits*, will deny that the conditions enumerated above do not add

to the profits of the employer. Every man's work is affected by his surroundings. Liberality responds to liberality; consideration for others induces consideration in return. If there are exceptions, get rid of them quickly. If there are Begrudgers on the payroll, get rid of them quickly. The plant is the infallible index of the master's character. By it he is properly to be praised or reprehended. If the plant is unclean, decayed, slatternly, ill furnished, and its accommodations for workmen nasty, the undivided responsibility is with its master. Whatever elegance he may affect in his domestic surroundings will not absolve him from censure for defective, dirty, and inefficient business surroundings.

Henry Lewis Bullen.

AMERICAN TYPOGRAPHIC LIBRARY AND MUSEUM,
Jersey City, September, 1909.

PAMPHLET TITLE-PAGE COMPETITION

PAMPHLET TITLE-PAGE COMPETITION

THE copy selected for this competition served two purposes: it was made up of the necessary descriptive data which would naturally be used as a pamphlet title-page, and it also gave still further emphasis to an important discussion of printing-office conditions.

Mr. Bullen's article, "Keeping the Printing Plant Young," gives high ideals for success and stability in business. It is rarely that this subject is discussed, and the reader's own observation of conditions will confirm the conclusions reached regarding real success.

In connection with the forms which were entered in the competition, the text matter itself is reprinted in this volume, not only for the value of the text, but in order to make still more complete the typographic reference material, as in this form models are given not only for a title-page, but for the text and makeup.

It seems to be well established that balanced pages and simply rubricated forms represent the prevalent styles in the best composing-room work. While there is considerable variety in the display

letters, the choice appears to be governed by color value rather than by any exceptional features in type faces.

The jury on this competition was composed of those of different interests in printing, and yet all of the awards were unanimously made. The members were Thomas Todd, of The Beacon Press; Otto Fleischner, of the Boston Public Library; T. B. Hapgood, designer; Edward K. Robinson, of Ginn & Co., and Chester M. Robbins and Henry Lewis Johnson of THE PRINTING ART staff.

The jury followed the general schedule of points specified in the announcement of competition, as follows:

Appropriateness in Selection of Types and General Makeup	50 points
Balance and Technical Excellence	25
Style	15
Originality	10

It was apparent that nearly every contestant had planned a form which would be slightly stronger in color value than the text-pages and yet not be jobby or not in too strong contrast. Nearly all of the forms were qualified on the ground of appropriateness and the close discrimination in awards rested upon the matter of style. Aside from the form to which second prize was awarded, there must be but small allowance made for originality in any of the forms. This should not be held as a disparagement because there is great variety and interest in all the forms submitted.

CRITICAL COMMENT

In order to make the comparative showing of exhibits as valuable as possible, notes based on the comments of the jury and editorial criticism are made:

No. 1 — The pleasing effect of this page is unquestionably due to the uniformity of display, well placed upon the page. The narrow margins give an effect of size which is lacking in some of the pages in which smaller forms are used.

No. 2 — A rule treatment based upon the present vogue for shaded effects in decorative design. The jury did not altogether like the use of the type matter in the lower shaded panel, but the page as a whole was highly commended for its craftsmanship.

No. 3 — While the ornament harmonizes well in color value it appears to be slightly large for the accompanying type matter.

No. 4 — The text matter is well grouped and rubrication gives decoration to the page without being obtrusive.

No. 5 — The Della Robbia harmonizes well in color with the border and gives a distinctive style to the page. The line, "Reprinted from THE PRINTING ART for November, 1909," has in many instances proved difficult to place. It is possible that this page would be improved by raising it slightly.

No. 6 — The floret in color is well placed optically, but forms an unnatural division in text matter.

No. 7 — The colon following the title is unnecessary and the introduction of italic in the sub-title does not contribute anything to the page, although it is not objectionable.

No. 8 — A strong and legible page, but without any decorative quality other than the color.

No. 9 — The capitals give a formal effect to the page which is strongly in contrast to the many forms in which lower case is used.

No. 10 — The decorative quality of the capitals in the italic title lines gives decided interest to this page.

No. 11 — The jury commended this form as an excellent placing of the type matter, but a more conventional style of ornament would have been more desirable.

No. 12 — The Bookman Series is often appropriate to pamphlet and title-page use, producing a much stronger effect than the old style letters.

No. 13 — This form shows a gradation in the emphasis of the four groups of matter in the upper portion. It brings the center of gravity well above the center of the page.

Many of the forms to which awards were not made were in much bolder display than those in the following pages. The jury commented upon these forms as having unnecessary typographic emphasis. They were not considered bookish enough for the text-pages which they are supposed to precede. Some of the ornaments used in

borders and in single units as spots were criticised because of the use of foliage patterns. While it was not held to be necessary that the ornaments should be in any way symbolic, such as the printer's inking balls or other conventionalized forms, it seems important that they should be at least some geometric pattern. As a general criticism the majority of the ornaments were also somewhat large for the page.

This competition shows an evolution in style when compared to the one preceding it, which was also based upon a pamphlet title-page. In the earlier competition many of the forms showed groupings of the text in panel, rule forms. In this competition but a small percentage show even the box formation in type matter and are without rules, except for divisions.

Typography has been overshadowed so much by illustrated work that there is especial need at this time for its development. There is sure to be a revival of interest in typography, and these competitions have an important part in developing interest in this direction.

No. 2
Composed by
WALTER B. GRESS
Hill's Print Shop
New York

KEEPING THE PRINTING PLANT YOUNG

A DISCUSSION
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AND PROFIT-MAKING CONDITIONS

By Henry Lewis Bullen

CAMBRIDGE, MASS.
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HENRY LEWIS BULLEN

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CONDITIONS

By
Henry Lewis Bullen

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Henry Lewis Bullen

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A Discussion of the Success of Permanency and Profit-Making Conditions

By Henry Lewis Bullen

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No. 38

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By Henry Lewis Bullen

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1910.

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No. 43

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1909

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1909

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The SUCCESS *of* PERMANENCY *and* PROFIT-MAKING CONDITIONS

By HENRY LEWIS BULLEN

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Nineteen Ten

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BY

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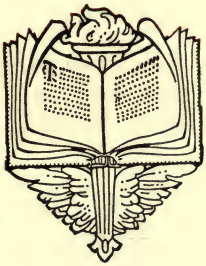

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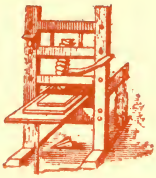

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CONDITIONS

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BY HENRY LEWIS BULLEN

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By Henry Lewis Bullen

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The Printing Art

A MONTHLY MAGAZINE OF THE ART OF PRINTING AND OF THE ALLIED ARTS

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